

Problems of translating the Bhagavad Gita into Azerbaijani

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ABSTRACT: This article focuses on the translation of the Bhagavad Gita, part of the ancient Indian epic poem "Mahabharata," into Azerbaijani. It begins by examining various translation methods aimed at ensuring an adequate and equivalent perception of the text in other languages. It is well known that textual categories (substantive, structural, structural, functional, and communicative) are components and presuppose the coherence and integrity of the text. The latter demands different approaches to comparative analysis of the text. Each of these approaches, whether functional-stylistic or communicative-pragmatic, presupposes the identification of correspondences at both the linguistic and communicative levels. Naturally, these requirements are aimed at the holistic perception of content and form. In this case, it seems necessary to understand the rendering of the form of the analyzed text, which is a classical Sanskrit verse with its own rhythm and structure. No less challenging for the translator is understanding and conveying the specialized vocabulary and terminology, which have not only religious but also philosophical significance. A comparative analysis of the original text and the Azerbaijani translation reveals both successes and shortcomings. Furthermore, it was discovered that the translation was not done from an English source, but from Russian; certain specific terminology is not commented on, making it difficult for non-Azerbaijani readers to understand the original text.

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1. INTRODUCTION

Before discussing translations of the Bhagavad Gita into Azerbaijani, we believe it's necessary to examine the principles of translating this book into other languages. It should be noted that the poem's language, according to all scholars, is more accessible than later philosophical texts. A clear indication of this is the fact that the study of Sanskrit philosophical texts usually begins with this poem.

Translations of the Indian text into European languages are distinguished by their scholarly and philological nature, while the commentaries are historical and philological in nature. According to researchers, Otto Schrader's translation of the text into German is, by all accounts (and largely due to its adaptation of the original), literary. Arnold's rhythmic translation into English is considered a mere paraphrase, as it contains many excesses in the rendering of terminology and meaning, which directly constitute translational liberties.

At one time, back when the poem was first translated into other languages, it was widely believed that to preserve the content and philosophical nuances of the original, the text had to be translated into prose. Considering that this work is not only philosophical but also poetic, its artistic form must also be conveyed. Moreover, it is a "Song," which is naturally sung, meaning it is rhythmic. The form is already inherent in the text. Of course, it should be noted: one must avoid any bias here, as this would undoubtedly impoverish the translation.

Given the complexity of ancient texts, especially sacred ones, a translator must convey not only the polysemy of philosophical vocabulary but also the artistic qualities of the original, which express the inseparability of thought and word in sound. Sounds are vibrations. They give rise to certain forms. Each sound generates a form in the invisible world, and combinations of

sounds create complex shapes. Incidentally, sound vibrations are an unchanging, primary foundation, the source of the Universe. Therefore, they are not different in different languages. The main thing is to capture them and convey them in the target language. To support our thoughts, we cite the words of B. Smirnov: "Just as one cannot translate Plato's dialogues word-for-word, but must also convey the artistic form of the work; just as one cannot, when developing an artistic form for conveying Greek tragedies, forget their profound philosophical content, so too, when translating the Gita, one must not give precedence to one side or the other. For the Gita, form is as essential as philosophical. The task of the Gita translator can be compared to that of the Divine Comedy, especially its third part. In both cases, the translator is strictly required to maintain the balance of philosophical and artistic content provided by the original" (Smirnov, 2000 p. 9). Apparently, this is why the cited author, in the latest edition of the book, provided both a prose translation close to the text and a literary translation that conveys the artistic form.

The well-known translator of the Rig Veda into Russian, T. Ya. Elezarenkova, supports B. Smirnov's principle in the following way: "It should be noted in general that the content of such texts would be more conveniently conveyed with the help of several translations of different levels, each of which would be oriented, first of all, to one level of the original: grammatical, syntactic, stylistic, etc. However, in principle, a readable literary translation, willy-nilly, must combine all these ideal translations of one level, thereby winning in the completeness of coverage and losing in the accuracy of transmission of individual levels" (Rig Veda, 1972). Let's turn to the rhythm of a literary work, which in reality presents a puzzle for the translator. The reason for this puzzle is seemingly quite simple. The ritual performance of an epic resembles the singer of Azerbaijani dastans or Russian epic storytellers. Add to this the principle of tradition, a singer of sacred books—biblical or Quranic recitations. However, it is precisely this apparent simplicity that prompts the choice of various rendering options, sometimes close or distant from the rhythm of the original, following the principles of strict rhythmic order. Each translator has their own option, naturally, a reasonable one, consistent with the semantic-syntactic and communicative principles of translation, which should create a corresponding, adequate artistic perception for the reader of the translated text—that is, the same reading competence possessed by the reader of the original.

Indian versification has undergone a long process of change and complexity throughout its development. Summarizing the results of this process, we can conclude that classical Sanskrit verse, which had no fixed stress pattern, was brought closer to metrical verse by the efforts of later poets. The fact is that the rhythm of Indian epic poetry is based on length, brevity, and the number of syllables—that is, on a specific musical measure. The basic poetic form is the 16-syllable paired shloka, which breaks down into 8-syllable half-lines, between which there is no clear rhythmic symmetry. The first line is usually a complete statement, although each couplet also represents a completeness. According to Korsch (Eastern Antiquities, Vol. I, Moscow, 1896), "the pattern of Sanskrit versification can only be discerned through a direct analysis of specific shlokas" (Smirnov, 2000).

Thus, the four 11-syllable sections found in the text, whose half-lines are divided into three feet of 11 syllables, are called trishtubhs. Incidentally, the trishtubh is the most common metre of the ancient Indian text, the Rig Veda, dating to the end of the second millennium BCE (See: Rig Veda, 1972).

It's not hard to imagine the complexity of choosing a translation principle to preserve the integrity of the text. Academician Smirnov defines his choice as follows: "After much research over more than 20 years, I have become convinced that it is more correct not to seek to confine the text to precise patterns of counted syllables and stresses, but to adopt the principle of free verse, which can be easily recited in a chant similar to that used by Indians to read Sanskrit texts, and therefore convey an adequate artistic impression" (Smirnov, 2000).

The poem consists of 18 cantos or chapters. The great battle lasts 18 days. The Mahabharata epic consists of 18 kishi. Most scholars consider this cipher not random, but rather mystical. Using the generally accepted system of interpreting numbers, adding one and eight yields the number 9. It is known that one is ten minus zero, the numeral implying the "One," the "Existent," the "Creator." An avatar, as we discussed above, being an earthly incarnation of God, can only approximate Him, and not constitute His essence. Therefore, in our opinion, both in its numerical mystical meaning and in the ethical issue raised, the poem aims to evoke in the listener or reader a desire for moral self-improvement in order to comprehend the One Divine Truth. In our hypothesis, we do not claim to provide a definitive solution to the mystical number; There may, of course, be other opinions and interpretations. In this case, one must agree with the reasoning of V. S. Semenov: "...The Gita belongs to those texts whose translation into a modern language constitutes only a small part of the work that must be done to gain an understanding of them. Apparently, the enigma of the poem was clearly noticeable to the Indians themselves: over the course of 6-8 centuries (beginning around the 9th century, which can be considered the beginning of its pan-Indian popularity), more than 50 commentaries accumulated around it, written, as a rule, by the greatest philosophers of their time; however, debates about the poem continue in India to this day" (Semenov, 1985).

2. MATERIALS AND METHODS

The article's material consists of the original and translated texts of the Bhagavad Gita into Azerbaijani. Given the specific nature of translation, appropriate principles are applied to reveal its textual matrix. The chosen analytical method is aimed at determining the correspondence of the content and form of the translation to the original text. General scientific research methods (observation, comparative analysis, synthesis) and elements of discourse analysis are used.

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3. RESULTS

The Bhagavad-gita was translated into Azerbaijani in 1991 by Bhaktivedanta Book Trust under the title *Bhagavad-gita* olduğu kimi. This comprehensive edition presents the original Sanskrit texts with Azerbaijani transliteration, literal and literary translations, and detailed commentary. As stated in the book's preface, the Azerbaijani translation is based on the 1971 English edition. However, our meticulous comparative analysis of the texts reveals that the Azerbaijani translation was not based on the English version, but on the Russian version of the book, published by the same publishing house in 1984. The Russian edition includes a translator's note (unfortunately, the Azerbaijani version lacks such a note and does not even list the translators' names), which states: "While working on this book, we left many Sanskrit words untranslated, as a translation would not have conveyed their full meaning." Such words are introduced in italics, then, when used again, they are converted to normal font and are declined according to the rules of the Russian language. Furthermore, some words are used with a specific meaning and are therefore marked with an asterisk when first used. Explanations of both these and the Sanskrit words can be found in the glossary" (*Bhagavad-gita*, 1984).

4. DISCUSSION

There are various approaches to analyzing translations of ancient texts. Here are some: conducting a comparative-descriptive analysis of the original and translated texts; the entire work from beginning to end; selective analysis at the level of semantic-stylistic or functional communicativeness (possibly parallel); analysis of the compositional structure with selective use of the translated text to establish logical sequence, the repetition of images and symbols, and identify translation flaws within this hierarchy, such as disruptions to the holistic perception of the sacred text, etc. We are convinced that the latter principle of analysis is more productive and concrete. The nature of the text, which is both philosophical and poetic, also supports our choice. Otherwise, the volume of analyzed translations and commentaries to them (the multitude of philosophical terms, the polysemy of poetic symbols, the difficulty of preserving the sacred meaning) would not fit into the framework of a single article. In this regard, it is useful to recall the general methodological idea of C. Lévi-Strauss: "Terms never have an intrinsic meaning: meaning is determined by their 'position,' their historical function, and their cultural context, on the one hand, and by the structure of the system in which they are called upon to figure, on the other" (Quoted from: *Rig Veda*, 1972). Moreover, the analysis of the texts is accompanied by an effort to outline and systematize questions subject to detailed research, which allows us to reveal the role of the poem in the global historical and cultural process.

In the introduction to the Azerbaijani book, A.C. Bhaktivedanta Swami introduces us to the reason for his turn to the *Bhagavad-gita*, its concept, composition, commentary, and the divine significance it holds for every person. Here we will specifically cite the Russian translation as the original, in order to once again confirm our above-mentioned assumption that the translation into Azerbaijani was made from the Russian text: "Here the Lord informs Arjuna that this system of yoga described in the *Bhagavad-gita* was first taught to the sun-god, the sun-god explained it to Manu, and Manu explained it to Ikshvan, and thus, through disciplic succession, from one speaker to another, this system was transmitted further. But over time, it was lost. Therefore, the Lord must teach it again, this time to Arjuna on the Battlefield of Kurukshetra" (*Bhagavad gita*, 1984). Translation:

«Tanrı burada Arcunaya bu yoqa sisteminin (*Bhaqavad-qita*) öncə qünəş tanrıçasına danışıldığını, qünəş tanrıçasının onu Manuya, Manunun isə İkşvakuya izah etdiyini və beləliklə də, bu yoqa sisteminin şaqird ardıcılığı ilə bir hekayətçidən diqərinə ötürüldüyünü bildirir. Lakin vaxt ötdükə bu bilik itirildiği üçün Tanrı bu dəfə onu Kurukşetra döyüş meydanında Arcuna söyləyir» (*Rig Veda*, 1972).

As we can see, the translation accurately captures the vocabulary and style of the original, with only adjustments to the final sentences, which, from simple to complex, have been combined.

The first chapter, as A.C. Bhaktivedanta Swami points out in his introduction, actually begins with the word "Dsharmakshetre." This first word not only indicates that the action takes place on the "field of Kuru," where the Battle of the Bharatas took place, but also carries several important sacred meanings.

Firstly, "*Dharmakshetre*" ("Dharma-kshetra") is translated as "*dini ayinlər icra olunan yer*" (*Bhaqavat-qita*, 1991), meaning "a place where religious rites are performed, and, as mentioned in the Vedas, "a place of worship, even for the inhabitants of heaven" ("*həttə səma sakinlərinin də sitayiş yeri*" (*Bhaqavat-qita*, 1991).

Secondly, in addition to these meanings, indicated in the commentary to the first verse, it is also translated as "field of honor, valor, law" ("*namus, qeyrət, qanin meydanı*").

Thus, the aforementioned meanings of the field have a dual meaning: historical (in the sense of the epic) and religious-philosophical. Particular attention in ancient texts is given to the religious-philosophical meaning. In Indian philosophy, the term dharma takes on different meanings depending on its position in the text or context. For example, dharma is translated as "foundation, support, legal support, law, custom, duty" ("*binövrə, əsas, dayaq, mənəvi dayaq, qanun, adət, borc*").

The word "*kshetra*" in its terminological meaning, can take on the meanings of "object, nature, matter." This polyphony of meanings thus points to the importance of the title, which serves as the first, introductory word to a profoundly philosophical and

literary work. This very reason reminds us of the ancient method with which esoteric texts began—that is, the "key" that unlocked the meaning, the idea, of the entire work from the very beginning. Perhaps this is why, already possessing such a "key," the sacred text of the poem does not begin with the traditional praise of the Creator, a listing of his distinctive attributes, appeals to him, and petitions. Academician Smirnov cites the book "Shatapatabrahmana," which states: "Agni, Indra, Sama, Vishnu, Mikha, and all the other gods, with the exception of Ashvin, were present at the sacrifice." Kurukshetra was a place where sacrifices were performed, therefore they say that Kurukshetra is a place where the gods perform sacrifices" (Smirnov, 2000).

So, Kurukshetra was considered one of the sacred places of India. Moreover, it was a symbol of life in general, and morality even more so. Otherwise, it is impossible to interpret the development of events as Krishna's shift to the Pandavas' side as Arjuna's moral mentor and helper. And the point isn't even that the Pandavas' victory is predetermined from the very beginning, but rather what is happening in the *jiva* (the individual self), in Arjuna's soul. His tragedy lies in his sudden realization of the full horror of his situation: for the sake of victory, the power of happiness, he must commit fratricide. But is it possible to restore justice in this way, the violated sacred Law of humanity, which has protected the life of the race for centuries?! He doesn't want to fight. He doesn't want to repay evil with evil. His soul is tormented by contradictions: he is ready to die, but not to engage in a struggle. This is how Arjuna, an earthly, tormented man, perceives what is happening. Unfortunately, the original and translation comments are missing a very important detail that directly reveals the symbolism of color.

Arjuna (Arcuna) means "morning dawn; silvery; white; daylight" (Bhaqavat-qita, 1984), while Krishna means "black" (Bhagavad-gita, 1984). In the first chapter, verse 14, we read:

Tatah shvetayr hayair yukte mahati sindane sthitau madhavah pandavash cayva divyau shankhau pradadmatuh

On the other side of the field, Krishna and Arjuna, towering in a huge chariot, drawn by white horses, blew their divine conch shells (6, p. 58). Meydanın o biri başında Krişna ilə Arjuna ağ atlar qoşulmuş böyük arabada dayanaraq, öz transsendental çanaqları səsləndirdilər (Bhaqavat-qita, 1984),.

Our literal translation:

Onda ağ atlar qoşulmuş böyük cənq arabasında duraraq Madhava və Randava – ikisidə ilahi çanaqlarını səsləndirdilər.

When comparing the texts, one is struck by names in the literal translation that are absent from the Russian version but present in the Sanskrit original. Not only are they absent from the texts, but they are also absent from the glossary. Thus, the reader cannot understand the origin of the names Krishna and Arjuna. We turn to Academician Smirnov's dictionary: "*Madhava*" - "honeyed," "spring-loving," a descendant of the Madhu clan, to which Krishna belonged, hence Krishna's epithet "*Madhava*"; *Pandava* - "son, descendant of Pandu... *Pandu* - "bright," "pale," the name of Arjuna's father and his brothers, hence their name Pandavas" (Mahabharata: Bhagavad Gita, 1960).

The translators, or the translator himself, apparently aiming to simplify the text and make it "accessible" to the reader, replace them with the names of the characters, forgetting that the text emphasizes not the names but the origin (genus) of these images. This is due to an indirect allusion to the "kinship" between "spring" and "bright." It further follows that the "morning dawn," seated on a chariot with white horses, personifies the manifested *jiva* (soul), while the charioteer (Krishna) is a Black epithet of the unmanifested, secret, hidden, closed to human eyes, the undeveloped human consciousness. This religious and philosophical veil of vocabulary remains "hidden" for the reader of the translated text.

The mystery gradually begins to unravel through Krishna's teachings and instructions. If a person is faced with a choice, if they cannot understand earthly ethical problems, then they must find their solution in the Teacher's explanations. This is a direct departure from the epistemological explanation of the problem through "study" and "asceticism." The question of the practical fulfillment of duty and its meaning arises. Arjuna chooses his mentor (it would be more accurate to say he doesn't choose, but he is already known):

Karpanya – dosshopanata – svabshavash priijshami tvam dsharma – sammudsha – jetash yaj jshreyash syan nisshitam brushi tan me sshishhyaste sham sshadshi mam tvam prapanam

Weakness has caused me to lose all self-control; I no longer see what my duty is; show me the true path. Now I am Your disciple, entrusting my soul to You. Please teach me (Bhagavat-gita, 1984).

Let's pay attention to the first lines of the interlinear translation. The word "svabshava" is rendered as "one's own nature." In our opinion, there is no need to change the meaning of the word in this case, because "Krishna reproaches Arjuna for his unforgivable weakness, cowardice, and delusion, and not for the feeling of compassion highly valued by Indian philosophy, particularly the Gita. This passage is crucial; it is the starting point for further discussion of the meaning of the Gita, and a correct understanding of it is essential" (Mahabharata: Bhagavad Gita, 1960). Unfortunately, the distortion of this word, in both the Russian and Azerbaijani translations, misleads the reader and disrupts the logical flow of the conversation. Moreover, it would also entail a change in the translation of the thought in the commentary to the seventh text:

"Who is beset by material difficulties? Those who do not understand the true problems of life. In the Brihad-Aranyaka Upanishad» (3.8.10) such a person is described as follows: 'yo va etad aksharam garga aviditvasmal lokat praiti sa kripanah' – a person who has betrayed his human nature and leaves this world, like a cat or a dog, without solving the problems of life and without understanding the science of spiritual self-realization, is like a miser who does not know how to utilize his wealth." Existence in a human body is a precious advantage that must be used to solve life's problems, therefore, one who does not utilize this opportunity

is like a miser. Brahman, on the contrary, is one who properly utilizes his stay in this body to solve all of life's problems... (Mahabharata: Bhagavad Gita, 1960).

Translation:

"Maddi çətinliklərə kim düşür? Həyat problemlərin anlanmayan, özünü itirmiş adam "Brhd – aranyaka Upaniṣadda" (3.8.10) bu cür təsvir edilmişdir: "Yo va etad aksharam gargi aviditvasmal lokat praiti sa kripanah – o, bir insan kimi həyat problemlərini həll etmədiyinə görə, beləliklə, özünüdərketmə elmini almadan, it kimi, pişik kimi abu dünyanı tərk etdiyi üçün həsis adlandırılır". İnsan həyatı canlı varlıq üçün böyük sərvətdir, çünki ondan həyat problemlərini həll etmək üçün istifadə etmək olar; ona görə də bu əlverişli imkandan lazımı sürətdə istifadə etməyən adam xəsisdir. Digər tərəfdən, bütün problemləri həll etmək üçün bədənindən istifadə edən kifayət qədər dərrakəli şəxs brahmandır" (Bhagavad-gita, 1991).

Skipping over some minor, less significant shortcomings, we cannot ignore the phrase "a person who has betrayed their human nature," which in Azerbaijani has been simplified to "o bir insan kimi"—"like every person." Let us reiterate, in this case we are not simply talking about a person, but about human nature, about human essence. For one can be born a human, live a life, and yet leave this world as an animal, as is explained in the following phrases. Ancient philosophy recognizes life only as the fact that a person in this world must fulfill their spiritual self-realization; otherwise, their physical existence is not a conscious, conscious phenomenon.

A person's attachment to earthly goods (family, society, country, etc.) deceptively influences their consciousness, perceiving their surroundings and themselves as eternally present in this world. This is the source of all contradictions, delusions, anger, and misunderstanding of the Laws of the Universe. It is in this situation that a person needs a higher spiritual Teacher, without whom even the "bright" Arjuna finds it difficult to understand himself and his surroundings. Krishna became such a perfect spiritual Teacher for Arjuna.

In utterly simple language, he reveals to Arjuna that human bodies are transitory, and only the Creator is given the power to "clothe and discard garments," to preserve the eternity of the soul, which alone is unchanging—it cannot be cut to pieces by weapons, burned by fire, moistened by water, or dried by the wind. Indeed, happiness and unhappiness are, in fact, temporary manifestations, like the coming and going of winter and summer. A person must learn to endure them without anxiety. With his answers, Krishna awakens the lowest layers of Arjuna's consciousness, conducting discourses (sankhya) on the level, in psychological terms, of the conscious and subconscious. He rewards the disciple with the concept of liberation (*amritatva*):

yam hi vyathayanti ete purusham purusharshabva sama – duhkha – sukham dhuram so mritatvaya kalpate.

O best of men (Arjuna), he is truly worthy of liberation who is not disturbed by happiness and suffering, and who remains calm and steadfast in both cases (Mahabharata: Bhagavad Gita, 1960).

Here is our interlinear translation:

Tək o insan, cəngavər Bharata
hənsilər ki, onu sarsıtmaz,
qəmədə və sevincdə tarazlığı
saxlayan, mətnli, qurtuluşa layiqdir.

As we see, the word "*sama*" ("unchanging," "equal") is not translated into Azerbaijani. Yet, it is not "steadfastness"—"*mətn qalan*"—that is the primary meaning in this discussion, but the ability to maintain balance in polar, contradictory situations, that is, to be able to reconcile contradictions. In this case, the phrase "tarazlığı saxlamaq" perfectly suits the Teacher's thought and the entire thought of yoga.

Another important point: Krishna's entire speech, explanations, and "song" are addressed not only to Arjuna, a specific individual, but to everyone—to all those present on the symbolic battlefield, friends and foes alike. Perhaps, although the thought is axiomatic, this rational, even divine, prerogative of the True, the Good, the Supreme, is rooted in this rational, even divine, thought, directed at the microcosm to awaken the inherent, eternal similarity inherent in human nature. There is a Supreme Spirit, and the soul is a part of it and shares the same properties and qualities:

*Na yayate mriyate va kadacin
nayam bhutva bhavita va na bhuyah
ayo nityah shashvato yam purano
na hanyate hanyamane sharire*

For the soul, there is neither birth nor death. It never came into being, nor does it come into being. It is unborn, eternal, ever-existing, primordial. It is not destroyed when the body perishes (Mahabharata: Bhagavad Gita, 1960).

Can heç vaxt doğulmur və ölmür. O, həyata gəlməyib və gəlməyəcək. Bədən öldürüldükdə, o ölmür (Bhagavad-gita, 1991).

Here is our interlinear translation:

O, heç vaxt doğulmur və ölmür,
O, heç vaxt birdən peyda olmur; doğulmayan, əbədi, sonsuz,
O, Qədimi, ölmür, bədən öləndə.

The translation is so impoverished that only a single "illustration" remains of the original. All these omissions and omissions can hardly be explained by the translators' desire to convey the original content through abbreviations.

It is well known that repetition is a crucial principle in the construction of ancient texts, and its role clearly extends beyond the stylistic level. Repetition can be considered an essential component of the poem's creative method, reflected at all levels: from content to phonetics.

To a modern reader, this repetition may seem monotonous or even inartistic. For the poem's performers, it was apparently a method of influencing their audience. The specific nature of cult texts presupposes the repetition of formulas, whether praising a god, expressing wishes, or uttering curses. Repetition was imbued with a magical significance, presumably enhancing the effectiveness of the word. This interpretation models repetition as a system manifesting itself at all levels, rather than as isolated stylistic devices or figures. A specific explanation for the tendency to use all sorts of rhythmic constructions can be given by the idea that texts transmitted orally (which is how the poem was transmitted for many centuries) often adopt this form because it facilitates their memorization.

As can be seen from the interlinear translation, repetitions are absent from the translated text, thereby depriving the text of its communicative competence. The words "*shasvant*" and "*purana*" are translated as "ancient," although the former is used in the sense of "constant, recurring," and the latter in the sense of "primordial, beginningless, eternal" (See: Mahabharata: Bhagavad Gita, 1960).. The symbolic word was also omitted from the translation.

Arjuna asks about the path of "salvation":

vyamishreneva vakyena buddhim mohayasiva me tad ekam vada nishcitya ena shreyo ham apnuyam.

My mind is confused by Your ambiguous instructions. Therefore, I ask You to tell me clearly what will be best for me (Bhaqavad-gita, 1984).

İkimənəli nəsihətlərin mənim aqlımı çaşdırıb. Ona görə xahiş edirəm, qəti de, mənim üçün ən əlverişli hansıdır (Bhaqavad-gita, 1991).

Our interlinear translation:

Ziddiyyətli sözlərlə sən mənim şuurumu çaşdırırsan; mənə dəqiq de, mən necə qurtula bilərəm.

The concept of "*salvation*" and "*goodness*" (*shreya*) is the central idea of all ancient Indian philosophy and culture. They run like a red thread through the Upanishads, the teachings of Buddha and Mahavira, Ramanuja, and others. However, translation fails to convey the idea. On the other hand, the word "*ambiguous*" does not mean "contradictory." The fact is that the word "contradictory" is understood in the sense that karma is considered better than inaction. Academician Smirnov offers a very apt interpretation: "The verse can be rendered in three shades. In the original, it contains the word "iva," which appears immediately before "mohayasi."

The structure of the Sanskrit phrase makes it most easily classified as a verb, and thus the phrase acquires the nuance implied in the proposed translation: "How you mislead my consciousness (buddhi). Arjuna, honoring Krishna as a teacher, cannot say that he is misleading him, and therefore softens the form of his statement" (Mahabharata: Bhagavad Gita, 1960)..

An exotic understanding of religion through complex rituals, permissions, prohibitions, and the receipt of certain benefits in return contradicts the purpose of initiation. Krishna's teaching calls for the attainment of *Samadhi* (a state of complete introversion) through the Source, without intermediaries, directly, without seeking the fruits of one's actions, for the sake of fulfilling one's Duty. Only a yogi can attain this Truth.

There are various approaches to translating ancient religious texts. An example is the translation from Sanskrit into Russian of Patanjali's Yogasutra and Vyasa's commentary (Vyasa-bhashya) by E.P. Ostrovskaya and V.I. Rudi. Among Indologists, this religious-philosophical system (darshana) of Patanjali's Sankhya Yoga is recognized as the earliest and oldest yoga textbook. However, it is precisely as a system of psychophysical regulation of consciousness that it has gained popularity among a wide range of readers not directly involved in scientific research, cultural studies, or historical-philosophical studies. However, this approach of European and American popular culture is, to put it mildly, unproductive and incorrect, for Patanjali's treatise is not a manual, not a technical guide to yogic exercises, and not even a separate part of ancient Indian culture or the ideology of particular religious-philosophical schools. This treatise occupies a worthy place in the history of Indian philosophical thought. It is accepted by the system of orthodox Brahmanic schools and the systems of Buddhist schools. Moreover, the treatise played a fundamental role in the formation of Indian thought.

But a translator must understand the difference between Patanjali's Yoga and the Yoga of the Bhagavad Gita, a distinction sometimes overlooked even by some scholars, who confuse them with their formal approaches, given the similarity of their specific techniques. In this regard, a translator's knowledge of the Bhagavad Gita is essential, especially verses II, 48-50, which provide two fundamental and decisive definitions of yoga. Let us cite Academician Smirnov's commentary on the Gita: "The Gita defines: 'yoga is equilibrium' (*'samatva yoga ucyate'*) or yoga is called equilibrium." The concept of "*samatva*" is difficult to translate. Levi renders it as "indifference," and Edgerton follows suit. Deisen translates it as "Gleichmut," and Arnold as "eqnabikity." Arnold's term is the most accurate to the Sanskrit term. BPS translates "balance, balanced behavior," referring to the passage in the Gita being analyzed.

Patanjali's Yoga gives a completely different definition of the concept (Yoga Sutra, 1, 2): "Yoga is the restraint of the (cosmic) matter of consciousness from vortices (yoga-citta-vritti nirodhah). The Gita understands precisely this balance as 'art in action,'

whereas Patanjali fundamentally denies action and constructs the entire system as the art of inhibiting action" (Mahabharata: Bhagavad Gita, 1960).

Smirnov's note, put simply, means that Patanjali's yogi is a person who has completely renounced the world, mundane reality, and is indifferent to everything external. Meanwhile, the yogi of the poem is "balanced" by selfless action, the action that deprives a person of attachment to its fruits, to its consequences, and keeps the "I" in the *samsara* ("flow," "worldly flow of life") of birth and death. Without these deeply conceptual understandings, it is impossible to achieve the desired communicative effect.

yoqa-strah kuru karmani sangam

tyaktva dhanançaya ciddhy-asiddhyoh

samo bhutva samatvam yoqa ucyate.

Be equanimous, O Arjuna, and perform your duty without worrying about success or fortune.

Such self-control is called yoga (Bhagavad-gita, 1984).

In literature, one often encounters definitions such as "important," "necessary," "principal," and the like to emphasize a significant point in the text. However, in translation, especially of ancient texts, such definitions should apply to all terminology. Naturally, as we noted earlier, there may be different interpretations of the same term, but only those, in our opinion, that are synonymous, that is, identical in meaning.

Dasgupta, one of the Gita scholars, identifies three roots of the term "yoqa": "yuyir" in the sense of "to connect, to bind" (*yuyir yoqa*), "yij" in the sense of "to stop, to inhibit" (*yuj samadham*), and "yuj" in the sense of "to master" (*yuj samyamane*)" (Quoted from: 3, p. 280). As Smirnov points out, all three shades of meaning are present in the Gita. When the word "yoqa" is combined into compounds (*karma-yoqa*, *buddhi-yoqa*), it signifies attachment, communion, establishing a connection. On the other hand, as we noted above, the Gita's yoga teachings differ from other yogic systems and the teachings of other schools.

Furthermore, an error in one shloka leads to the "stringing together" of its subsequent "brothers" at the contextual level. Let us trace them.

Original:

durena hu avaram karma budhi-yoqad dhanançaya

buddhau sharanam anviccha krpanah phale-hetavah.

Translation in Russian:

O Dhananjan, by faithfully serving the Lord, give up all desires that lead to abominable actions, and in this frame of mind, surrender yourself to Him. Those who desire to enjoy the fruits of their labors are misers (Bhagavad-gita, 1984).

Translation in Azerbaijani:

Çünkü əməllər yoqa müdrikliyindən qat-qat aşağıdır,

Dhanancaya; öz əməllərinin bəhrəsini görmək istəyənlər yazıqdırlar, müdriklikdə özünə yer axtar.

On the one hand, the text displays a translation inconsistency in the rendering of the name "Janañjaya." On the other hand, it is necessary to understand why "actions are significantly inferior to the yoga of wisdom" (*əməllər (hərəkətlər) yoqa müdrikliyindən qat-qat aşağıdır*). The point is that actions are a "product" of one of the *gunas*—"*rayas*," which translates as "passion" or "attraction." *Guna* represents the "properties," "qualities" of which nature (*Prakriti*) is composed. There are three of them: *sattva* (clarity, harmony), *rayas* (movement, aspiration), and *tamas* (darkness, inertia). Fredi Bollag draws an interesting parallel between the *gunas* and the first sura of the Quran (*Fatiha*):

"The path of those whom You have favored, nor of those who wander." This is, in fact, only a more detailed description of what is spoken of in verse 6. Each of the three categories of people mentioned in this verse relates to one of the three fundamental qualities, one of the three *gunas* of the Hindu tradition. *Sattva* is the striving upward, toward the light of truth, as devotion to Allah; *tamas* is the striving downward, into darkness, as rejection of Allah; and *rajas* is the "horizontal" striving, a symbol of passion and attachment to the world and the diversity of phenomena, as indifference to Allah" (Fredi ollaq, 2003).

As we see, "*rayas*" has "movement" in one of its meanings. But it is precisely "movement," "action," that disrupts "balance" and hinders liberation.

Therefore, the "wisdom of yoga" is higher than "action," because the very act itself contains a rejection of the fruits of one's actions. At first glance, all this seems very difficult to understand. But this is the essence of ancient philosophy and its complexity, which the translator and researcher must understand and convey to the reader all the nuances of the word.

Here's what Smirnov notes: "The concept of 'buddhi' in Indian philosophy is close to Kant's concept of 'practical reason,' since it has a voluntaristic connotation. The concept of 'reason,' 'intelligence,' with the connotation given to it by Kantianism and European philosophy in general, more closely corresponds to the Sanskrit term 'manas,' although this word is also used in the voluntaristic sense of 'heart,' with all the overtones of emotional psychology, while the voluntaristic meaning of the term 'buddhi' includes ethical overtones ("conscience") (Mahabharata: Bhagavad Gita, 1960)..

At the same time, the dictionary meaning of "buddhi"—"knowledge, view, intention"—is a component of "teaching, wisdom." And finally, the last of the contextual errors we are considering is the 50th text of the second chapter.

buddhi-yukto çahatiha ubhe sukta-duşkrte

tasmad yoqaya yuçyasva yoqah karmasu kauchlam.

A person engaged in devotional service to the Lord is freed even in this life from karmic reactions, both good and bad. Therefore, strive for yoga, which contains the entire art of activity (Bhagavad-gita, 1984).
Tanrıya sədaqətlə xidmət edən adam, hətta bu həyatında yaxşı ya pis təsirlərdən azad olur.
Buna görə də yoqaya can at, hər cür fəaliyyətin ustalıqı ondadır (Bhagavad-gita, 1991).

Interlinear translation:

Müdrəkliyəsadı olan burada həm əməy varlığından, həm də günahlarından azad olur. Buna görə də yoqaya can at: yoqa əməlin (hərəkətin) ustalıqı deməkdir.

A person who does not consider the "fruits" of their actions is already liberated in this life and becomes "yivanmukta" ("livingly liberated"). Therefore, the word "iha" ("here") requires emphasizing in the text. Translators approach this explicitly, meaning they expand on the implicit word—"in this life." The continuation of the phrase "from karmic consequences, both good and bad" creates a false notion of perfection, naturally spiritual, which follows the path of self-realization.

It follows that a person is freed in this life from both good and bad influences, external influences. It's not a matter of external influences, but of internal, spiritual growth. Understanding the original should proceed in the following sequence: a person who approaches Brahma (the Lord) must rid themselves of personal interest, the "profitability" and "disadvantage" of an action; that is, just as one should not seek reward in good deeds, so one should not seek punishment in sin. This is about the highest morality. Therefore, the word "təsirlər" distorts what the original says.

The final line of the shloka provides a new definition of yoga: "*yoqa karmasu kauchalam*." While the familiar "*samatva yoqa ucyate*" ("*yoga is balance, yoqa-tarazlıq deməkdir*") emphasized "samatva" ("balance," tarazlıq), the new formula places the emphasis on "*kauchalam*" (*əməl, hərəkət*, "activity"). According to Smirnov, the word "*kauchalam*" has two primary meanings: 1) well-being, 2) ability, experience (See: (Mahabharata: Bhagavad Gita, 1960).

Most translators into other languages (Telang, Levi, Senar) adhere to the second meaning. This isn't simply a subjective choice, but rather is conditioned by the process of becoming a yogi, which, in turn, is motivated by action. The word "activity" is too general in its definition. For this reason, we cannot accept the word "fəaliyyət" in this definition and prefer the words "*əməl*" and "*hərəkət*."

Arjuna's questions to the Lord are structured in such a way that they require exhaustive answers. And these answers are provided to the questioner, down to the smallest detail. However, as we have already noted, the largely terminological terms, given the historical and temporal distance, require sensitive and careful handling. Even a slight deviation from the nuances of words when translated into another language causes misunderstanding and sometimes bewilderment. This applies to the social terminology of yogic philosophy that has survived to this day.

It's very difficult for a modern reader unfamiliar with specialized literature to read an epic work, much less understand the meaning of certain verses and the connections between them. Therefore, detailed commentary on the shlokas is essential. The choice of appropriate translation rests with the translator. But they must also feel a responsibility to the original and to the discerning reader.

Sometimes questions require explanations of deeply religious and philosophical, yet also simple everyday issues that concern any reader.

For example:

«*arjuna uvaca*
kim tad brahmo kim adhyatmam kim
karma puruchauttama adhbyatmam ra kim
proktam adhdayvam kim ucyate»

Russian translation:

"*Arjuna inquired, 'O my Lord, O Supreme Personality, what is Brahman? What is the soul? What is fruitive activity? What is this material manifestation? Who are the demigods? Please explain all this to me'*" (Bhagavad-gita, 1984).

Azerbaijani translation:

"*Arcuna soruşdu: 'What is Brahman, what is Brahman? Can it be? What is Brahman? What is Brahman? What is Brahman? What is Brahman? What is Brahman? What is Brahman? What is Brahman?'*" (Bhagavad-gita, 1991).

Each of the aforementioned names, as expected, carries not only a philosophical but also a symbolic meaning. Should these names be retained in the transcription of the target language, or should a semantic equivalent be given? Options are possible, but only meaningful and appropriate ones. In our opinion, based on the translation practices of ancient texts, names and titles should be translated using transcription, and commentaries should provide detailed explanations, including interlinear or semantic translations.

For example, "*Puruşauuttma*" signifies not only Ali Şəxsiyyət ("Supreme Personality") but also Ali Ruh ("Supreme Spirit"). If we take the hierarchy, the system of attributive names of Brahmo, then "*Puruşauuttma*" occupies the twenty-sixth place in some, and the twenty-seventh in others (See: (Mahabharata: Bhagavad Gita, 1960).

The point isn't even in the name's position, but in its positional usage. Without it, the sacred text is simplified and its intended meaning is altered. This would be equivalent to replacing the emanations of the names of Allah the Most High in the Quran with just one Name, while leaving the other ninety-nine in oblivion. Yet each name reveals a specific Essence of the One Creator, without which divine manifestations would not be understood or accepted by readers and believers.

The word "karma" is rendered as *həzğüdən fəaliyyət* ("activity requiring pleasure"). Translators into Russian took the "diplomatic" route, leaving the literal translation—"karmic activity." Azerbaijani translators, unfortunately, decided to replace the word with a semantic equivalent. Now let's turn to the explanations: "Karman"—action, activity—is usually understood here as ritual activity, a sacrificial offering, according to Shankara's interpretation, who speaks of Vedic sacrifices of rice, etc., indicating that these rituals are the cause of life for all beings... The term is left untranslated, as its understanding is quite varied and requires special clarification" (Mahabharata: Bhagavad Gita, 1960).

Let's pay attention to Academician Smirnov's last remark. This is the perspective of a translator and researcher. Let's look at other dictionaries: "Karma—action, vow, circumstances arising from actions in previous incarnations" (Mahabharata: Bhagavad Gita, 1960).

One can clearly imagine what actions, vows, and circumstances arising from actions are meant in this particular text, in this particular position of verbal correlations. However, the translators themselves, in the glossary of the book, provide an explanation almost identical to the previous one:

"Karma – fəaliyyət; təbiətin qanunu; bu qanuna əsasən hər cür (mömin, yaxud günahlı) maddi fəaliyyət icraçını getdikcə daha çox maddi həyata, doğuş və ölüm dövrünə çirükləyən əkstəsirlər doğurur" (Bhagavad-gita, 1991).

This begs the question: does the so-called term "enjoyment activities" encompass all the meanings, or, in Smirnov's words, the diversity, of the term "karma"? The lack of consistency is demonstrated by the following (3rd) sloka, as the translators themselves demonstrate.

Original:

"sri-bhagavan uvaca

aksharam brahma paramam svbhavo

dhyatmam ucyate bhuta-bhavodbhava-

karo visargah karma-kamjnītaḥ"

Russian text:

"The Supreme Personality of Godhead said: 'The indestructible, transcendental living entity is called Brahman, and his eternal nature is called adyatma, or soul. Actions related to the development of material bodies are called karma, or fruitive activity'" (Bhagavad-gita, 1984).

Text in Azerbaijani:

"Allah-Ali Şəxs dedi: "Məhvədlməz, transsrndental canlı varlıq adhyatmam, yəni can, onun əbədi təbiəti isə Brahman adlanır." Canlı varlıqların yeni maddi bədənələr almasına gətirib çıxaran fəaliyyət karma və ya həzğüdən adlanır" (Bhagavad-gita, 1991).

Now let's focus on the violation of the principle of consistency. In the previous text, "adhyatmam" was rendered as "soul." Here, as we see, the Sanskrit transcription is retained and the translation is given, separated by a comma. The same thing happens with the word "karma." Again, in this case, *həzğüdən fəaliyyət* doesn't logically fit into the context, as already noted. If these terms were so fundamentally important, then why weren't they expressed in Arjuna's contrastive question-text, but were suddenly recalled in Krishna's answer?!

This method has long been accepted in translation practice: provide a transcription of a word and then its translation. But since it is used, it means that accepted rules must be followed. Another example from the same chapter (Classical Yoga, 1992).

Original:

«yard aksharam veda-vido vadvnti

vishanti yad yatayo vita-ragah

yad icchanto brahmacaryan caranti

tat te padam sangraheṇa pravakṣhe».

Russian text:

"People who know the Vedas, who utter the syllable Om, and who are great sages who have adopted a renounced way of life, enter Brahman. Striving for such perfection, one takes a vow of abstinence." Now I will explain to you this process by which you can achieve salvation" (Bhagavad-gita, 1984).

Azerbaijani translation:

"Vədaləri bilən, omkaram tələffüz edən, tərki-dünya həyat tərzi qəbul edilmiş böyük müdriklər Brahmana daxil olurlar. Belə kamillik arzuluayanlar nigahsızlıq vəd edirlər, İndi isə Mən sənə qurtuluş əldə etmək prosesini qıs izah edəcəyəm" (Bhagavad-gita, 1991).

"Om-kara" means "Axis syllable". This translation is given in Russian, but it is missing in the Azerbaijani language in verse 11. But already in verse 13 it is translated:

"Yoqa halına nail olmuş, ali hərf birləşməsinə – müqəddəs om hecasını təkrar edən şəxs, bədənini tərk edərkən Allah-Ali Şəxsi düşünürsə, hökmən ruhu planetlərə çatır" (Bhagavad-gita, 1991).

Commentary on this text related to the syllable "Om" is quite sparse. Therefore, we believe it worthwhile to supplement it with some very interesting facts.

AUM (OM) is prayer. This is an ancient, sacred combination of concepts that harmonizes the body of the person reciting this prayer with the vibrations of the Higher World and facilitates the influx of psychic energy.

The consonance of AUM is a triune combination of higher concepts, in which A is THOUGHT-BASIS, U is LIGHT-BEGINNING, and M is SECRET-HIDDEN. There are many symbols associated with this syllable. Here are some of them: The letter A is the symbol of the conscious, waking state; the letter U is the state of dreams, sleep; the letter M is the state of sleep without dreams, and the whole symbol signifies the fourth state of Samadhi (the state of complete introversion); the letter A.U.M. symbolizes the corresponding speech, mind and breath of life, and the whole symbol signifies the vital spirit, which is a part of the divine spirit; these letters signify the absence of desire, fear and anger, but the whole symbol signifies the perfect man, whose wisdom rests on the Divine

But not only the pronunciation but also the outline of this syllable is related to its content. The three convolutions signify the physical, mental, and superconscious states. The dot signifies the Absolute, or complete Truth. Below the dot, a broken circle signifies infinity, or the awareness that the conditioned mind cannot grasp the depth and height of this dot.

Here is how Swami Sivananda defines the constituent words of OM: "A, u, m is the life of all articulate words. A and u, when combined, form o. Therefore, it is more correct to write Om as Aum. The letter a of the sacred syllable Aum is a symbol of the aspect of Virat (the material Universe), u – Hiranyagarbha, karyabrahman (subtle manifestation) and m – the aspect of Shivara, karana – brahman (the unmanifest state of Brahman). Sikhs call Om Sat-Nam or El-Omkar, Jews – Yahweh, Muslims – Allah Hu, Zoroastrians – Ahura Mazda, Persians – Hanavi, Christians – Elohim, Chinese – Tao, Greeks – monad. Om is called Pranava, since it flows with prana (life force) and fills life" (Bollaq Fredi, 2003).

It's not hard to see why the Gita places so much emphasis on the repetition of the mantra, or name of God (Sanskrit: yara). According to authoritative literature, the name (Nama) and the object (chira) denoted by the name are inseparable. Repeating the mantra while concentrating on its meaning leads one to attain God-consciousness. Sounds are vibrations. Therefore, sound vibrations, regardless of the specific language they pertain to, sometimes coincide. Let us cite the deeply interesting study by the Swiss scholar Freddy Bollag, "The Name of Allah and the Number 66," in which he asserts:

"This kind of state, consisting of the three sounds of Aum, signifies the totality of all states of consciousness subject to non-perception (a-viveka) of present reality. Thus, it is the manifested word (the Alpha and Omega of the Christian tradition). The name A aLiF plays a similar role in Arabic. The Sufi Master Abdul Karim al-Jili says of this:

"The a of the name aLiF is the pure essence or the Divine subject of everything."

Its L signifies the totality of all the properties of the essence, and F represents the totality of all the influences and actions that emanate from these properties."

This trinity is not fully covered by the numerical value of the word AUM, but it is closely related to it, if we do not take into account the (inverse) sequence: LF goes from the subtle to the grossest (just like in the Hebrew Yod, which we have already discussed), while AUM is pronounced just the opposite. The three letters represent the three postures mentioned in the Quran (Koran, 1997:188 (191): "... those who resemble Allah, standing, sitting, and on their sides," which can also be compared to the three states: waking, dreaming, and deep sleep. From this point of view, this sequence coincides.

In the tenth chapter, Krishna expounds to Arjuna his highest (paranam) innermost thoughts and instructions. It is noteworthy that Krishna's innermost thoughts are revealed in varying degrees of excellence in the first chapter of the poem. While in the introduction they are presented as innermost (māhvi bilik), subsequently, in the seventh and eighth chapters, they are called more innermost (daha da māhvi), then, in the ninth chapter, they take on the character of innermost secrecy, and in the tenth chapter, the highest (daha yaxşı bilik).

The goal of these stages is gradual, sequential liberation from all worldly suffering. Service to the Lord implies certain types of activity, which in all their manifestations are somehow connected with Him. Incidentally, they are also attractive from the perspective of psychological science. Let us note their sequence: listening (dinləmək), chanting (təənnüm etmək), remembering (xatırlatmaq), service (xidmət göstərmək), worship (sitayış etmək), supplication (dua etmək), obedience (İtaət etmək), friendship (dostluq), and sacrifice (qurban etmək).

As we see, we are not talking about material, bodily activity, but about spiritual activity, rising to the level of spiritual consciousness. This means the soul is active, eternal, and therefore the most sacred part of all knowledge. Secret knowledge should be manifested only with love, in a happy frame of mind. Original:

*"kim punar brahmanah punya
bhakta rayarshayas tatha
anityam asukham lokam
imam pranya bhajasva mam"*

Russian translation:

"This applies somewhat more to the virtuous brahmanas, devotees, and also to righteous kings. Therefore, having come to this temporary, miserable world, he dedicated himself to My service with love and devotion" (Bhagavad-gita, 1984).

Azerbaijani translation:

"Onda gör mömin brahmanlar, fədailər və övliyə şahlar üçün bu nə qədər asandır. Buna görə də iztirablarla dolu bu müvəqqəti dünyaya düşdükdə, Mənə məhəbbətlə xidmət et" (Bhagavad-gita, 1991).

A reading of the texts reveals a seemingly minor discrepancy between the Russian and Azerbaijani translations. It centers on the words "love" and "devotion." The Azerbaijani version, for some reason, limited itself to the word "with love" (məhəbbətlə), omitting the word "faithfully" (*sədaqətlə*).

Thus, in the tenth chapter, Krishna describes His manifestations and divine qualities. No one, not even the demigods and great sages, can know His origin and qualities. People are born and die, but He is unborn ("aja"), meaning He has no beginning. He who has no beginning has no end, that is, no death. He who strives to realize Him abandons the sold-out, earthly illusions and is freed from sin. The fourth and fifth texts say:

*"buddhir jnanam asammohah
kshama satyam damah shamah
sukham dukham bhavo bhavo
bhayam cabhayam tushtis
tano danam yasho yashah
bhavanti eva prithaq-vidhah"*

"Intelligence, knowledge, freedom from doubt and delusion, forgiveness, truthfulness, control of the senses, control of the mind, happiness and unhappiness, birth, death, verse, fearlessness, non-violence, equanimity, contentment, asceticism, mercy, fame and infamy—all these different qualities of living beings are created by Me alone" (Bhagavad-gita, 1984 p. 486).

"Canlı məxluqlara xas olan müxtəlif keyfiyyətlərin – ağıllıq, elmlilik, çübhə və səhvlərdən azadolma, rəhmdillik, düzlük, hisslərə nəzarət, ağıllı idarə etmə, xoşbəxtlik və bədbəxtlik, doğuluş və ölüm, qorxu və qormazlıq, zorakılıqdan imtina etmə, tarazlıq, məmnunluq, zahidlik, xeyriyyəçilik, şöhrət və şərəfsizlik – hamısını Mən yaratmışam" (Bhagavad-gita, 1991).

As we see, Krishna describes here that all the various qualities of living beings are created by Him. And each of these qualities has its own purpose. Intelligence, for example, is aimed at the correct understanding of things (düzgün mühakimə yürütmək). Ağıllılıq is not "intelligence," but "mind." The word "buddhih" ("intelligence") has the following meanings: fəhm, anlayış, anlaq, idrak, zəka, anlama. In our opinion, of these synonyms, given the historical context, the word "fəhm" is more appropriate. If we approach it from the perspective of correct understanding and accessibility for the modern reader, the word "anlaq" may be a suitable option.

Gyanam (knowledge) is translated as *elmlilik*. Firstly, *elmlilik* means "education," not "knowledge." Secondly, in the comments to this text themselves, such a translation is removed by the logic of the argument: "...*Elmlilik isə ruhu materiyanadan seçə bilmək deməkdir. həqiqi hesab olunmur. Elmlilik ruhla materiya arasındakı fərqi bilmək deməkdir. tədqiq edir. Buna görə də akademik bilik natamamdır*" (Koran, 1997).

The commentary suggests that the ordinary knowledge acquired at universities, which does not provide knowledge of the spirit but rather studies material elements and the needs of the body, is not accepted as true here. Therefore, the word *elmlilik* (education, enlightenment) in the sense given by the poem is inappropriate. Only the word *bilik*, in the sense of a body of knowledge in the field of spiritual development, conveys the meaning of the word *gyanam*.

In terms of rhythm and sound, polar, or binary, words are interesting and must be taken into account during recitation and translation. Incidentally, in this case, they are rendered correctly: *sukham-dukham* – *xoşbəxtlik-bədbəxtlik*; *bravah-abhavah* – *doğuluş-ölüm* (it would be more accurate: *olum-ölüm*; *bhayam-abhayam* – *qorxu-qorxmazlıq*; *yashh-ayashah* – *şöhrət* (it would be more accurate: *şərəf*) - *şərəfsizlik*.

Moreover, delving into the philosophical understanding of the ancient teachings on polarities and opposites, which constitute the basic principles of earthly existence, it becomes clear that the moral principles expressed in the reasoning *asammohah-şübhələrdən azad olmaq*, *kshama-rəhmdillik*, *satyam-düzlük*, *damah-hissələrə nəzarət*, *shamah-ağıla nəzarət*, *ahimsa-zorakılıq etməmə*, *tushtih-məmnunluq*, are nothing but maintaining equilibrium (*samatva-tarazlıq*). This is the main thing in the teachings of Krishna, this is what a person dedicated to the Lord must accept.

All saints, or those called great sages in the poem, are generated by the energy of the Supreme Lord. Seven great sages are mentioned, along with four other sages and the progenitor of humanity, Manu. They are the forefathers of all living beings inhabiting the universe. For esoteric science, the study of the names of the four great sages (*Sanaka*, *Sananda*, *Sanatana*, and *Sanat-kumara*) and the secret of the numbers of their followers is, in our opinion, highly relevant. B. Smirnov explains the name "*Manu*" as follows: "thinker," "man"; a legendary sage governing a specific world period. The Gita speaks of four Manus; later, their number was increased to ten. A legislative document dating back to approximately the beginning of the Common Era. and called the "Laws of Manu" (Manavadhar-mashastra), is considered to be the work of Manu of the current world period (manavantara)" (Mahabharata: Bhagavad Gita, 1960).

The seven great sages, and the four other great sages before them, and the Manus (the progenitors of humanity) come from Me, are born from My mind, and all living entities inhabiting the different planets come from them" (Bagavad-gita, 1984).

“Yeddi böyük müdrük, onlardan əvvəl isə dörd böyük müdrük və Manular (bəşəriyyətin əcdadları) Məndən törəyirlər. Mənim ağılımdan doğulmuşdur, müxtəlif planetlərdə yaşayan bütün canlı məxluqlar isə onlardan törəyirlər” (Bhagavad-gita, 1991).

"maharshayah santa purve
catvaro manavas mamha
mad-bhava manasa jata
yesham loka imah prajah"

The translation's use of the name "Manu" in the plural (Manular) raises confusion. Apparently, the translators, guided by the Russian translation's explanation given in parentheses for the plural, decided to render the name in the plural. But this is merely our conjecture and cannot explain or justify the inaccuracy.

"Man", in ancient Indian mythology, the first order, the progenitor of people. In the Vedas, Manu is the son of Vivasvat (the solar deity) and the brother of Yama; while Yama is the first man to die and the king of the ancestors, Manu is the first man to live on earth and the king of men" (3, p. 336). A similar definition is given in the commentaries on the Rig Veda: "Manu, or Manus (Manu, Manus) is the proper name of the mythical progenitor of people (also a common noun for "man"), who first instituted sacrifice, lit Agni for all people, and offered Soma. His ritual actions became the model of sacrifice for people" (Reda, 1972).

Thus, both the proper name and the common noun are used in the singular.

We offer our own translation:

Yeddi daha müdrük və dörd müdrük Manu,
Mənim ağılımın nəticəsi olduğu kimi,
Kainatın qalan məxluqları da,
Onlardan törəyənlərdir.

Those who perfectly know that the Lord is the source of all spiritual and material worlds, convinced of His glory and mystical power, devote themselves to devotional service to Him. While such service initially brings pleasure, it subsequently becomes filled with love for the Lord. It is to such people that He gives understanding and brings them closer to Him.

This transformation also occurs in Arjuna after his conversations with Krishna. Constantly contemplating Him and connecting with Him gives Arjuna perfect knowledge.

Original:

"arjuna uvaca
param brahma param dhama
pavitram paramam bhavan
purusham shashvatam divyam
adi-devam ajam bibhum
ahus tvam rshayah sarve
devarshir napadas tatha
asito devalo byasah
svayam caiva bravishi me»

Translation into Russian:

Arjuna said: "You are the Supreme Personality of Godhead, the ultimate abode, the purest, the Absolute Truth. You are the eternal transcendental, the original person, the unborn, the greatest. All great sages, such as Narada, Asita, Devala, and Vyasa, confirm this truth about You, and now You Yourself declare it to me" (Bhagavad-gita, 1984).

"Arjuna dedi: "Sən Allah-Ali Şəxssən, son məskənsən, sfsən, Mütləq həqiqətsənə." Sən əbədisən, trassendentalsən, əzəli şəxsiyyətsən, doğulmazsan, əzəmətlisən. Narada, Asita, Devala və Vyasa kimin bütün müdrüklər bunun həqiqət olduğunu təstiq edirlər, indi isə Sən Özün bunu mənəlan edirsən" (Bh, agavad-gita, 1991).

Arjuna understands all the qualities of the Supreme Personality of Godhead: brahma – həqiqət, param – ali, pavitram – saf, purusham – şəxsiyyət, shashvatam – əzəli, ajam – doğulmaz. But the word "transcendental" doesn't fit into this series at all; it seems, without any stretch, like a "patch" for the ancient text. Moreover, it is used very frequently throughout the translated text of the poem. It is well known that in the philosophical definition, "transcendental" means pertaining to the cognition of mental phenomena, independent of experience, which can be rendered in Azerbaijani as "duyguların vasitəsilə dərk etmə".

Here Arjuna also recalls the names of great sages who, as the Master had already told him, noted the truth about Him. "Narada—a divine sage, often depicted (in the epics and Puranas) as the messenger of the gods to humans; Vyasa—literally, "distributor," the legendary author of the Mahabharata and several other texts; Asita Devala—an ancient sage, traditionally considered the author of the hymns of the Rigveda" (See: Rig Veda, 1972).

This additional information can be obtained from relevant cultural sources.

It's noteworthy that throughout the poem, a clear sound scale is present in each shloka. Sound plays a significant role in epic poetry. Sound and acoustic images largely determine the perception of a poem. Their combination has a special resonance, which determines the music of the poem. For example:

"svayam evatmanatmanam
vettha tvam purushottama
dhuta – bhavana bhutesha
deva – deva jadat – name" (Bhagavad-gita, 1984).

The combination of the sounds "v," "t," and "m" gives the first two lines a sensual firmness and a special musicality. The third line is reinforced by the "breathing" sounds "v" and "h." The latter sound personifies the breath of life, a divine gift. The fourth line is also not neutral, but is enriched with the sounds "d," "v," and the stressed "j." Recall that in yoga, it's not just sounds but also letters. But for the most part, the repetition of sound combinations awakens all the centers of higher consciousness, called chakras, which are usually in a passive, dormant state. (See: Classical Yoga, 1992).

Therefore, those who read (or chanted) the Bhagavad Gita simultaneously opened and perfected their chakras, which served as channels connecting the physical body with the astral body through the etheric. Here again, the lotus serves as a symbol: the root of the chakra is in the physical body, the stem in the etheric body, and the flower in the astral body. Each chakra is represented by a specific number of petals and a specific color of the lotus flower. Each petal is inscribed with one letter of the Sanskrit alphabet, which is conveyed by a combination of sounds. The number of sound combinations corresponds completely to the number of types of energy (prana) in that chakra, the number of types of consciousness.

Meditation on a specific chakra produces a corresponding "nada" (nadi)—subtle sounds audible to the yogic ear. Translations read: "Truly, You alone know Yourself, through Your inner power, O Supreme Personality, the source of all, the lord of all beings, the God of gods, the ruler of the entire universe!" (Bhagavad-gita, 1984).

In Russian translation, the sound sequence is accompanied by sound combinations, so to speak, with a predominance of the "v" sound, present in the original, "b," and "s." True, the second sound does not correspond to the original sound—this is not necessary, given the translation of the text—but it preserves the euphony of the original. The euphony of poetry depends largely on the quantitative and qualitative relationship of vowels and consonants. The sound ordering of poetry is an extremely important condition for its musicality. A distinction is made between the instrumentation of poetry and its harmony. The former reflects the organization of consonants in versification, and the latter, vowels. Sound repetitions create a specific sound background and aural image. The sound organization of poetry also has a figurative meaning, when sounds depict a phenomenon or state. The sound image of poetry is associated not only with musical imagery. It activates all human mental activity, stimulating the imagination. And then a pictorial image emerges, presented in poetic form, in a specific color and light. One can experience the verse's sound image in all its diversity only by reading it aloud:

*"Bhaktia mam abhijanati
yavan yash casmi tattvatah
tato mam tattvato jnatva
vishate tad – anantaram"* (Bhaqavat-qita, 1984).

Let's pay attention to the sound sequence and sound repetitions. The sounds "b," "h," "t," and "a" form the basis of the sound sequence. The sound repetitions are no less rich and convey a certain psychological and vibrational imagery: "yavan-yash"; "tattvatah tato mam tatvato."

Translated Russian text:

"One can understand Me, the Supreme Divine Personality, as I am, only through devotional service. And when, through love and devotion, one fully realizes Me, one can enter My heavenly kingdom" (Bhaqavat-qita, 1984).

In the Russian translation, preference is given to conveying the meaning of the original. Therefore, important elements of the sound sequence and sound repetitions are not reflected.

5. CONCLUSIONS

Thus, a comparative analysis of the original and Russian translations of the Bhagavad Gita allows us to conclude that, firstly, for a comprehensive understanding and interpretation of the epic text, both literal and literary translations are necessary; secondly, the translation must be supplemented with notes clarifying the subject matter of the terms and names; and thirdly, a research commentary must be provided. A final point should be added: a glossary of obsolete and little-used words and names.

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